THE RUMPELTONIAN MINIMALIST MANIFESTO

(Version Possibly Final, Subject to Reduction)

We have seen too much.

Too many lines.
Too many colors.
Too many intentions pretending to be meaning.

We reject excess—not out of discipline, but out of exhaustion.

Rumpeltonian Minimalism is not the careful removal of detail.
It is the *failure to add it in the first place.*

I. ON FORM
A shape is enough.
If it resembles something, that is coincidence.
If it does not, that is success.

II. ON COLOR
One color is sufficient.
Two is indulgence.
Three is a cry for help.

III. ON TECHNIQUE
Precision is suspicious.
Clean lines imply planning.
Planning implies intent.
Intent is dangerously close to effort.

We prefer the line that almost works.

IV. ON MEANING
Meaning will not be provided.
If meaning appears, it must do so uninvited.
The viewer is responsible for any conclusions they regret.

V. ON TIME
A work should take less time than it takes to question it.
If you hesitate, you have already done too much.

VI. ON FAILURE
Failure is not corrected.
Failure is documented.
Failure is, in most cases, the final version.

VII. ON THE ARTIST
The Rumpeltonian Minimalist does not strive.
The Rumpeltonian Minimalist does not refine.
The Rumpeltonian Minimalist stops.

Stopping is the highest form of completion.

VIII. FINAL DECLARATION
We will make less.
We will care less.
We will stop sooner.

And in doing so,
we will finally arrive at something that cannot be reduced further
without disappearing entirely.

At which point,
we will consider it finished.